

# CINEMA-X

THE ADULT CINEMA REVIEW MAGAZINE

REVIEW

## EXCLUSIVE EXOTIC FEATURE FILM REVIEWS:

Seka - A Woman  
Jezebel  
Ultra Flesh  
The Girls Of Mexico  
Sensual Fire

## LESLIE BOVEE:

Answers reader mails

## SANDI FOXE:

An interview with America's  
leading female agent

## MISTRESS ANTOINETTE

Meet the don't most  
publishers  
Reflections & Reviews

## SWINGERS

Review

## GOOD HOME MOVIE

REVIEWS NOW

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Private & Public  
Reviews & Reviews

## THE GIRLS OF MEXICO

Review & Reviews

## THE GIRLS OF MEXICO

Review & Reviews

VOLUME 1 NUMBER 1  
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Inside: Uschi, Seka, Crystal, & Vanessa!

Uschi

# CINEMA-X

The Last Cinema X Magazine

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**SNEAK  
PREVIEW**

## -SEKA—A WOMAN

Scheduled to be released this summer, *SEKA—A Woman* was co-produced, co-directed, and co-written by veteran filmmaker, Fred Lincoln. His previous credits include producing, directing, and writing such successful films as *Seneca—An Adult Fairy Tale*, *Daddy Man*, and *Forever Repeat*. He has also acted in the movies *Defiance*, *Game Of Love*, and *Sex U.S.A.*, and has produced and appeared in the hit Broadway production of *Another Way To Love*.

The following interview is with Sharon Mitchell, Mr. Lincoln's 22-year-old co-producer, co-director, and co-writer on this film. Sharon has starred in numerous X-rated feature films as an actress, including *Joy*, *Violation Of Claudia*, *Captain Lust*, *Heat Wave*, *Exploring Young Girls*, *Skin Flicks*, and *The Excess Bandit*. *SEKA—A Woman* is her first attempt at working behind the camera.

**CINEMA-X:** Did you have any movie training? Did you take courses in school or something?

**MITCHELL:** No. But when you step front of the camera in over 20 films, I think you pick up a little.

**CINEMA-X:** Why did you get into the X-rated business to begin with?

**MITCHELL:** When I went into the X-rated business it was because of

number one. I was all out of work, anxious, had to be in a lead role, or to be in any kind of role in front of a camera, whether it's taking coverups or not is a gas to me. I enjoy it. Plus the fact that I'm an exhibitionist. I mean, I was into it for the sex. I was into it for the money but I was also into it because I liked the money business and I wanted to see what was going

on behind the scenes. So I started everything out. You had to observe or else it became boring. I mean, you're there, you might as well learn what you can. It's also very daring to do you know, and it's exciting. And I had fun and as much as I've been put down for, or made fun of, that's what was wrong. I never regretted anything I've done. And this is the first X-rated project I've



worked on in two years.

**CINEMA X:** When does *Saks—A Woman* come out?

**MITCHELL:** We plan for it to come out sometime during the summer. We hope to open in the Playmate Cinema in New York City.

**CINEMA X:** How would you describe the film?

**MITCHELL:** Well, it's more of a couple's film than purely a male-oriented film. To say it's not an extraordinary story or anything, it's kind of typical really. It's about a lady that has a problem, and she wants to be sexually free. At first we think it's a sexual problem, but we find out that it's a psychological problem. She goes to a therapist played magnificently by Paul Thomas, and when he puts her into hypnotic trances we actually see different exotic adventures through her mind. To give you an idea of other different scenes, she has sex at a wedding, out in the country in the Desert, in Russia, and she even goes back to the Wild West! That's why we call the film *Saks—A Woman* because it's about a woman's thoughts

**CINEMA X:** What part exactly did you play in putting this film together?

**MITCHELL:** I co-produced it and co-directed it with Fred Lincolin. And it was an equal thing. It wasn't as if my name is a guarantee that the film there with this film since we co-wrote it. We actually had three people write it. A man in California was the treatment. Roger Kane wrote the second draft that we were shooting in New York and Fred and I wrote what we finally shot in San Francisco. I was with the script through the pre-production throughout the production. I was in on the editing of it every day helping the editor working with him, sending what we wanted in music. I really put my all into this film. I've worked on it for six months.

**CINEMA X:** You sound like you loved it a lot.

**MITCHELL:** I really did. It was my first experience and that's why I liked working with Fred, because he's very very experienced and he's someone that can work with me and I can learn from at the same time. And that's very rare and special. When I got the

chance to do this film, when someone said they had the money to put up, I was a little nervous, but chances are I come up very often and I figured what the fuck am I going to do if I don't? I'll be sitting in my kitchen chair wondering what it would have been if we had shot a film. So I did it.

**CINEMA X:** You've appeared in a lot of films, haven't you?

**MITCHELL:** I've been in a lot of films, sure. But this is a new thing for me.

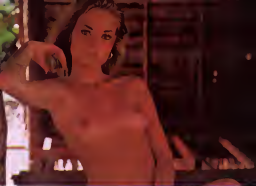
**CINEMA X:** Do you appear in this film at all?

**MITCHELL:** Yes I do. At the end I do a scene. When it's finished the credits say co-produced and co-directed by Fred Lincolin and Steven Mitchell, and that's that of the film is the making in the street.

**CINEMA X:** Did you get along as well with everyone else on the film as you did with Fred?

**MITCHELL:** Ah. There were a few actors and actresses I did say I didn't get along with very badly. I had to shoot this film in New York and I failed, and I tried to do it in films. And

CINEMA X 11



I took \$20,000 and it was pretty decent because a lot of people seemed to be on a competition level with me. And I wasn't trying to compete with my body. I was just trying to work with people and make a good product. But there were certain people, whose comments I did not share up when they were supposed to. And there was one girl who was on the set of my film. She just wasn't and we were already into overtime and she decided she just didn't want to do it. I refrained from wounding her neck. I never yelled once on the set.

**CINEMA 3:** You don't want to make her feel shame?

**MITCHELL:** No. No. I don't.

**CINEMA 3:** But she is primarily a Mel addressee?

**MITCHELL:** No, she's not. She's a Melissae, but she was willing to do this, and then all of a sudden she changed her mind.

**CINEMA 3:** She wanted to break into the business and then all of a sudden not contract for CINEMA 3.

**MITCHELL:** Right. And that's when I started my training.

**CINEMA 3:** You said the Mel didn't look out in New York. Where did you finally end up shooting in?

**MITCHELL:** We finally wound up shooting it in San Francisco. It was very inspiring for me, because I put a lot of pre-production work into it, and there was a person who was involved who was young, was the producer of the film and he was trying to spin off as well as our backers, and otherwise found this just plus all the pressure I was getting from advertisers not showing up, etc., and the overtime. I stopped the shoot. I called a off and said, "We can't do this anymore." And I sat it down. I stopped for a few days and I went home and cried my eyes out. And I didn't know whether I was going to quit again. I let it be a lesson. I let it be a lesson. I was my last shot and I didn't look back. But Fred and I finally got up our backs and said, "Go into your pockets, boys, we're going to San Francisco and we're

going to do it in 35mm. We're going to shoot it in 35mm and we're going to do it right, and that's what we did.

**CINEMA 3:** Okay. Fred is a cameraman?

**MITCHELL:** Right. He's done things like *The Deer in Mary Jones for Demeter*.

**CINEMA 3:** When you were in front of the camera as acting, did you ever think that it was easier to produce and direct a film than it is actually? Do you expect to have all the problems you had? Did you expect things to be as complicated?

**MITCHELL:** Expected it, but I was hoping it wouldn't happen. All of a sudden I had to deal with things like 20 hour work days, pre-production and a hundred other things because I don't have the money to have the amount of people I needed to help me with it. Things like that. And I found myself buried in paperwork, and I had to make decisions and do things on time, but doing it, I mean, I was under pressure, I was being weight, but I



know that I had to give this thing the full-on, really do it right.

**CINEMA-X:** How was it working with the star of the film, Sela? **MITCHELL:** Sela was wonderful. She really was.

**CINEMA-X:** Had you ever worked with her before? **MITCHELL:** No, I had never worked with the lady in my life. I had heard that her I had her on the strength of a photograph. And once we saw her we changed the whole screenplay around to fit her. You know how they used to portray Asian-Americans in films? Where she was always in a different gown, or with her hair in a different style and in different makeup. That's what we did with Sela. She looks like a woman in this film and it's beautiful. And it's a very real film.

**CINEMA-X:** Was she very professional to work with? **MITCHELL:** And she can act. She really can. **CINEMA-X:** What about the rest of the cast? **MITCHELL:** Except for those few who I've already mentioned, everyone was terrific. When we originally decided to shoot in San Francisco, we found everyone very professional, very adaptable, very nice and everyone worked with us as opposed to saying "Okay, I'm doing my job. I'm doing my job." Everybody worked with us and it shines in the film. You'll see, these people are just beautiful and they're fun. It was like a piece of art, and I think that's the way a film should be. Instead of these damn directors that I used to work with when I was in front-of-the-camera, they would run around the set saying you have to do this, you have to do that. They used to make me feel terrible and I didn't want to make anyone feel that they were working for me. I wanted to make everyone feel they were working with me.

**CINEMA-X:** What about dealing with the personalities of the actors and actresses?

**MITCHELL:** That was fun. I think that was the most fun part. The casting was a gas, because I went out to San Francisco and I hadn't met hardly any of the people. **CINEMA-X:** Let's get into who these people are. Who stars in this film? **MITCHELL:** Sela stars in the film of course, and in order of appearance I'll give you the rest. We have Laura Sless who is a beautiful young actress. Other notable and also plays the co-screening role along with Sela. She has just about the second part. Then you will see a lady named Lisa Lin, whose Oriental and has a role of the hottest actress in the screen today. When she has sex in this film, men are screaming for brains out. We had to mix it up in the sex because she was digging it so much. And she works in a prison with Chae Lee, who is also Oriental. **CINEMA-X:** Is that a lesbian scene? **MITCHELL:** No, it's not a lesbian scene. It's a scene at two women making love when it's men enter and watch the two Orientals. And then they're joining the men in their making love stuff. In the next scene you will see Lisa Adams, who is a gorgeous lady who's blonde and has blue eyes and she's got the best ass. She plays an important character. Jesse Adams and we have her wearing green leather chaps and nothing else. The next girl you'll see is a lady who is very new in this business, her name is Diane Hill and she's a college student and she's just beautiful. She's getting her and she's the epitome of the American beauty although we have her portraying and speaking Hawaiian in the film. But she's just gorgeous. There's also Sonya Sommers and Van Knolly. I believe that's all the women in the film.

**CINEMA-X:** Who were the men in the film? **MITCHELL:** Paul Thomas, who personally I consider in with the greats like James Cagney and John Hays. There was Don Fernando who replaced David Niven and there was Jesse Adams. We also had Jim Mirth and a guy by the name of Billy Donato who is really great looking and a veteran. Aaron Blum also appeared as old David Blair.

**CINEMA-X:** Is there a lot of sex in this movie? **MITCHELL:** Yes, but it's not at all hard core. I like have a lot of soft core scenes in this movie. **CINEMA-X:** Do you have any masturbation scenes in this film? **MITCHELL:** Yes. There are a lot of them. And they're very horny.

**CINEMA-X:** How long does the film run? **MITCHELL:** It is going to run about 76 minutes.

**CINEMA-X:** Did you get the music last done yet? **MITCHELL:** Yes. We had all the music composed for the film.

**CINEMA-X:** How do you like the music? **MITCHELL:** I love the music. The music sets the mood. It works with it. There's nothing worse than hearing the same damn canned music over and over again. It's a lot more or something that you've heard a million times. We didn't want to do that. We wanted everything to be different. There was no feeling to that and the music that goes with it. It's excellent.

**CINEMA-X:** A lot of people have been asking to ask if you're related to him. X asking. Have you?

**MITCHELL:** From the X, asking if have you. Because I no longer feel comfortable having sex in front of a camera.

**CINEMA-X:** Are you doing a lot of "straight" acting now? **MITCHELL:** Yes. Mainly that's what's been my bread and butter for the past few years. **CINEMA-X:** What have you been doing? **MITCHELL:** I've been out in a film called Right Of The Jugglers, which is a Columbia release with James Dean. I just worked in a talent movie the other day about Blair by Monroe. Tomorrow I'll be working in a movie about the film where I play a lady. That's one thing I want to mention and that is that most people think once you work in movie film you are actor-director or producer, but that's not it. It's just other kind. I want to say right here and now that that's not true. I have not directed in any "straight" work. I've got girls.

**CINEMA-X:** After all these months of working on the film, how do you feel?

**MITCHELL:** Well, I look back and it's like... well, that was fun, but I'm glad it's over. Right?

**CINEMA-X:** By the way, what do you think of CINEMA-X?

**MITCHELL:** I think you should have me write a column.

**CINEMA-X:** Would you like to write a column once in a while?

**MITCHELL:** Well, once in a while, maybe I will. But I don't do this anymore.

**CINEMA-X:** Can people write to you one of the magazines?

**MITCHELL:** Mail definitely. Absolutely.


**CINEMA-X:** Sharon, we appreciate the interview and we don't want to see Sela—A. About.

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**RISEING  
STAR  
OF THE MONTH  
CECILEE LOWN**







*Crystal Dawn was born in the San Francisco Bay area and was an actress as far as 8-year-old movies that she started her career just after her 18th birthday.*

*Now 20 years old, she's 5'6", 105 lb., looking like a fantasy of somebody wanting 600 men looking at one of her films, all with good-sized cocks. If you'd like to look at one of her films without the other 400 men, you could see her in Pink Champagne or the newly released, Female Athlete.*

*Besides her appearances in feature films Crystal has also starred in selected shorts from the Japs Of Desire series.*

*Pleasure Productions, Swedish Erotica, and the new Blame! September series.*

# PRIVATE STOCK



Tony Alexander

Each month this section will be devoted to reviewing the finest in adult home movies. Commonly called loops, mag films, French films, fuck films or just plain dirty movies, these regular home and super home films often feature top stars and quality production values. It's recommended that most films can be found at your local adult bookstore. For additional information where these and other films may be obtained write: Delta Dynamics, 48 East 42nd Street, Suite 401, New York, N.Y. 10017.

Tony Alexander will be reviewing these films each month. Last recently, at a record at films in Europe at New York City by having sex with 21 men in 2 hours and making each one come. She's a woman any challenge to her record and is willing to defend it over a month.



## Kept Woman

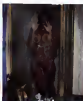
Jays of Erotica #229

This film opens with the beautiful mistress and the partner sitting on the couch together. He quickly begins the action by taking one of her well formed tits and taking it while he masturbates between her legs and his finger fucks her pussy. Making it make it make it him she gets up and undresses exposing a body anyone would love to suck on. He sits at exactly what he does. He looks and looks her pussy and clit while finger fucking her.

Now she wants to do her part and has him lay back as she begins sucking on his cock, getting him excited for the coming action. He says he's down on his side and starts fucking her from behind. He fucks her strong and hard from the position leaning in and playing and sucking on her tits until he comes with a big squirt all over her cunt.

This film has great color with excellent photography and acting and both of the people are good looking. This is a good loop and one you'll want to watch more than once.





## Three-Star Love

Showgirl Superstars S-105

**T**he loop starts with Vanessa del Rio in the shower soaping her body, rubbing her large tits and then down to her hot cunt. In the giant bathtub is Samantha Fox and Maria Montez french kissing and teasing each other's tits. Samantha positions her cunt so that the water rushing from the faucet runs straight across her pussy making it even hotter than it already is.

Vanessa comes out of the shower and joins Samantha and Maria in the tub where all three start licking and finger fucking each other. For the climax of the film, and some climax it is, they form a deep shaft in the tub and lick and suck each other's pussies and assholes until they all come.

Right from the start of this film the action is hot and fast-paced and it stays that way. This is a film everyone should add to their collection.



## Anal Party

Showgirl Superstars S-103

**T**he exciting film features Vanessa del Rio and Samantha Fox. It opens with the two film stars sitting on a couch with their boyfriends and the fun soon begins. The action starts when the two girls turn to their men and quickly get their cocks rock hard by going down on them, expertly sucking and sucking. Everyone then gets undressed in a hurry with great anticipation of what's to come.

Vanessa positions herself on her side and her boyfriend quickly shoves his cock in her ass. Samantha gets down on her knees and leans on the couch so her boyfriend can take her doggie-style. Vanessa is hard at work playing with his all and longer fucking her cunt as she and her man both come. As soon as that scene is done, Samantha's boyfriend is ready and she turns around to take his large load in her mouth and all over her face.

Once again, as with the tapes in this Showgirl series, this film is so good I just couldn't resist joining the action by playing with myself through the entire thing. I know you'll enjoy it as much as I do!





**VANESSA del RIO**  
**PRESENTS:**

**The Erotic Fashions Of Mistress Antoinette**

As the world of S&M and B&G, looking for complete satisfaction in the bedroom is not an uncommon thing. For those who want to take their playtime to the next level, the Mistress Antoinette collection is the perfect choice. This collection of erotic fashions is designed to make you feel like a queen in the bedroom. The collection includes a variety of items, including a gold, metallic, form-fitting outfit with a matching headpiece, a black, form-fitting outfit with a matching headpiece, and a black, form-fitting outfit with a matching headpiece. The collection is available in a variety of sizes, including small, medium, and large. The collection is available in a variety of colors, including gold, black, and red. The collection is available in a variety of styles, including form-fitting, flowing, and structured. The collection is available in a variety of materials, including gold, black, and red. The collection is available in a variety of sizes, including small, medium, and large. The collection is available in a variety of colors, including gold, black, and red. The collection is available in a variety of styles, including form-fitting, flowing, and structured. The collection is available in a variety of materials, including gold, black, and red.

I am known as Mistress Annalisa and I am referred to as a "Dominant." Dominance is a very satisfying way for me to express my feelings. Through the years I've had the pleasure of a whopping thirty experiences in this area of sadomasochism and I have come to know that deeper with its interests B&B and other related aspects of the BDSM are highly privileged in a while and have learned to play games with each other. We have another line: one that many people in our society do not want to recognize. It is the need for safety and sensuality experienced through bondage, domination, and fantasy.

I had entered the food scene. But then, please, age, although I had been involved in many aspects of the future, without really knowing they were considered a part of it. I have always enjoyed tight leather boots and shoes and wearing clothing was of particular interest to me. This material was very sexy at a time when I had not perceived the percentage capabilities of corsets, garter-belt, waist-coasters, etc. These items I have turned on with me into my present life style, letting them grow with me as I have grown.

I am, and always have been, a very energetic person. I feel I have a high sense of intelligence and therefore my mind is constantly active with the things I want to accomplish in life. In my play I look hard, striving to accomplish what I can. I need to let down, and when I do I have found no greater relaxation than that afforded by a good domination session. Afterward, my physical being and mental state are at one, relaxed totally and without tension.

The powerful female who exercises her domination over men and the world of men has been a subject of attention since people antiquity. There is a great deal of dominance, rubber and not so well known. It is the kind of dominance that I play through my clothing. This is the Domineer Goddess. I enjoy jewelry and exotic make-up tremendously as well as kinky clothing. I enjoy keeping my hair long and painted either red or black and I use a feather in my hair. I love to decorate my nails with gold or silver my fingers with long, dangling earrings. My breasts can be completely covered or decorated with transference of items to give the subtle suggestion of the pleasure which he brings. As men, I wear a mask in my novel or in tight corset to feel myself a female. I wear a mask in my novel or in tight corset to feel myself a female. I wear a mask in my novel or in tight corset to feel myself a female. I wear a mask in my novel or in tight corset to feel myself a female.

I wear a mask in my novel or in tight corset to feel myself a female. I wear a mask in my novel or in tight corset to feel myself a female. I wear a mask in my novel or in tight corset to feel myself a female. I wear a mask in my novel or in tight corset to feel myself a female.



through this to capture it in the picture, that is, to make the hair at the base of the figure right. How to add myself with white facial shoes and boots. The pants appropriate the corners of the cabinet and all the legs. The higher the feet, the more difficult it is for me to walk. Then, I am myself placed in a position of footings and complete equipment. I place my legs in the situation of extreme, usually back. The other extreme that of standing is a turn-on it itself and the position of footings together is other equipment. To add to the effect I put on myself with a, transparent film and then I am ready to turn my submissive into my helpless slave. All of this I have chosen for myself because it makes me feel good.

Counting, obviously, is a large part of my life and anything to increasing a large part of it. I have to experiment and create. In making some of the more unusual of pictures I have experimented with unusual fabrics and materials to create new sensations for myself and others. Leather has always meant a great deal to me because of the way it makes feeling subjects to it either thick to wear leather gloves, pants length or short. The body responds with great sensitivity to how tough, like jettison and against any strong material and extremely eroticizing they look and move importantly by their feel.

There are certain artists who are capable of re-creating "new" clothing, but very few and because of the difficulty finding these people and because of my own interest and ability in the sewing field I decided to start a business that would make these clothing available on a wide-scale basis. My company, Versatile Fashions sells a great variety of clothing, boots and shoes along with other related items to those with an interest in the future. For a complete catalog request for Versatile Fashions, P.O. Box 8728, Torin, California 95960. We accept Master Charge and Visa on all merchandise orders. For those who desire further information call (714) 728-8399, and I will be glad to speak with you regarding your product. I am also willing to entertain and those people who would like something out of the ordinary that I do not usually offer. This is great fun for me because I really enjoy helping others feel their fantasies and being creative at the same time. Reflections, a magazine that I publish, is a showcase for my kind of future clothing. All of the pictures you get in this article and many magazine are real and obtained through my company. Reflections is up to date, contemporary of the very newest of BDSM. This magazine is available through the same address as Versatile Fashions at the rate of \$5 each plus \$1 postage and handling per issue.

Recently I had the great pleasure of working on the movie "The Junk" starring Steve Martin, Bernadette Peters, and Rusty Adams. My costume designer is the highest one of the movie. I costume made beautiful and beautiful pants, suits, and coats worn by Rusty Adams in the movie. This was my favorite part of the movie because the accident was real and without the role of BDSM, though unintentionally. Also because of the very real portrayal of the fact is the Hellman of Reflections Magazine, I was asked to speak to a group of therapists in connection with the Los Angeles Sex Information Helpline (SASH). This was a very pleasant experience for me and an excellent opportunity to cross the line and make others aware of the reality of BDSM to control and re-route the more aggressive emotions into a more positive direction.

What I want to be best known for is exposing that people feel in themselves and others. That is what BDSM and all other fantasy/bulimic games are all about. Making another person vulnerable and gift them should share in this life. BDSM, believe, love of power, TV & Toys, intimacy... all walks of life are beautiful. Care.

Ms. Ambrose









# OUT OF THE CAN

Reviewed by Leticia Bone

*Jezebel*



PRODUCED BY—Sam Norvell DIRECTED BY—Charles  
Assessari, ASSISTANT DIRECTOR—Jim Greene  
PRODUCTION MANAGER—Robert Overton, SEC-  
OND UNIT PRODUCTION MANAGER—Steve Wil-  
son, CAMERAMAN—Paul Nicholson, SECOND  
UNIT CAMERAMAN—Justin Lance, LIGHTING—  
Ben Dorcy, SOUND—Paul Lang, MIXER—  
Jonas Martin, SET DECORATION—Ray  
Flegg, COSTUME DESIGNER—Ava Evans, ASSISTANT  
EDITOR—George Spring, KEY GRIP—Chris  
Neal, BEST BOY—Gary Livers, COS-  
TUMES—Maggie Woodard, MAKE-UP—  
Shirley Kamen, TITLE—Lynn Dason

STARRING—LADY MCODORICK as  
JESSIE, GEMMA HALE as Gypsy, NEIL  
PATTON as Marko, SUSAN YOUNG as  
LUCY, GARY WOODS as John,  
LARRY L. HARRIS as Mary, LANCE  
STEWART as Marko's ex-wife MAB,  
JAMES HANCOCK as Marko's father  
DAN CLARKE as  
GARY's father-in-law  
with co-star  
Wesley, GARY  
L. HARRIS as  
John's father  
and  
LARRY L. HARRIS as  
Mary's father



ness, and when Robert (the Jersey) arrives. Mary, in a white and gold see-through number leads him to the bedroom for a "surprise." There he finds Anne in transparent black nightie, matching panties, and stockings. He is pleased with the surprise.

Both girls dive into bed, and give him the feeling of his one. This scene makes, as all those participants have at each other lustily. Anne pulls her panties aside so Robert can get his tongue in there. (It's Rose's tongue is wrapped around his stout jaw.

He winds up fucking Anne, and when he is about to come, both girls tap up his jam like babies, tapping cream. A very hot scene that one made more so by the judicious use of long takes, which permit the viewer to settle down and get into it.

Joseph is not permitted to go on before Mary's turn. The perfect rela-

tion back, and because that the next body she will inhabit will be that of a married woman, so that she may know what it feels like to be a married woman.

Prize Joseph is now Sylvia, whose husband wants to make his work to her play. She is left high and dry, so she gets down in the shower and, shivering, her fingers up her stomach, works up a fine lather. Susan Young in this role is splendid, giving full expression to the erotic feelings that course through her lovely body.

Sylvia then tries to do a little housework, but can't seem to keep her hand out of her panties. A rough, but lively scene by all that, and Sylvia stands at her generous breasts, while thinking about what she'd like to do with them. We see what she's thinking.

We also see the Sportsmen, Mary the

very one, and then, dark naked as he delivers her bottle of water.

It's all so much for Sylvia, who calls her brand. But to play, has the. He makes her over and her learn that she is a regular woman, and that that (Susan Young) is in the business of watching fantasies. Sylvia's mother, while wondering what that has in store for her this day.

He enters the room naked, except for a light black leather hood. The hood is equipped with openings for his eyes and mouth, and several metal straps are fixed to it about the face. As he sits her part and lured her this way and that, I found myself wondering about those straps, what is supposed to snap onto that hood, a little garbage?

Susan Young is delicious in this scene, giving it the intensity and involvement that makes it feel over-



When Buti turns over, Gabe is there to catch the overflow of her liquid orgasm. She tops the happy before clean-purring, "You're a real friend, Buti."

The warble offers Jezabel one last thing: a s time with four guys. Lacey Russell is the girl who makes it in this scene, and she managed to keep everybody (including the audience) hard most of the time. One might expect the accumulation of it come to leave her looking like she took a direct hit from a nuclear jet, but somebody loved her up, also, and she looks up at the end with a pristine smile.

She looks up because the workout is calling her back. He wants to close the deal, now Jezabel has lived out her fantasies, now she must pay. He takes her hand and the poor girl shivers, up and down.

Or does she? In the episode, he

and her back in it, Gabe's, whose her palm, the empty glass before her. What happened? She vaguely remembers, but isn't sure if it was all a dream, or real.

The good times he is due as she speaks the words that are. They will be twenty bucks for the day.

The premise of this film offers an easy way to tie together several unrelated episodes, making us wonder if the sex scenes were shot first, and then a plot constructed to contain them. What saves the movie about the bare level of story is the superb acting and synergy of the production. There are some new faces and bodies in this picture, and you're going to want to see more of. Gabe Young, Dana Landau, and Jan Glauz, especially, turn the heat up, giving that frustrated cell have as much fun as anybody.

## CINEMA-X

JEZABEL

INTEREST LEVEL FOR MOST VIEWERS

DIRECTION	90%
ACTING	
SCREENPLAY	
EDITING	
PRODUCTION	
MUSIC	
COSTUMES	C
CINEMATOGRAPHY	





— FOCUS —

"You can see why  
Uschi's made it big."



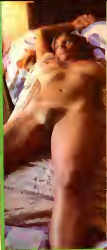
"When she first started she was wet behind the ears, now she's wet in the right places."



CINEMA

Ushki





Uchi Digid started in film with movie producer, Russ Meyers, appearing in his soft core epics such as *The Vienna Messiaing 39-24-36*. Uchi has never done hard core, but her magnificent body and pretty face, along with her natural acting ability has earned her legions of faithful fans and a secure place in the annals of film

# An Interview With Sandi Foxx Ex-X-rated Agent

In the world of X-rated feature films women are playing a larger and larger role. In a way other than being actresses. Women are now writing, directing, and producing along with the men, and Sandi Foxx was the first to break another barrier, that of agent. She has since gone on to other things, but she was the only female agent in the X-rated industry and this interview, by RICHARD SIMMS, is about her sex-business and life.

**CINEMA-X:** Sandi, to our minds acting is one of the most important ingredients in sex film.

**FOXX:** A catalyst is as important as the financing. Tell us is there a problem in getting people considering the nature of the actions be performed in front of the camera?

**FOXX:** Yes, some people think it is a prostitution business. Men of course are always interested in getting laid. But a lot of my better people are concerned in seeing something that is erotically talented, rather than just appearing in a sex film.

**CINEMA-X:** With so many different films being shown at any one time and more being made, we're noticed how many new faces pop up and some very attractive ones at that.

**FOXX:** Well, yes, there are certainly thousands at New York City. People who come and go, and who will make a film, and then go on to something else. I have a girl who is studying for her masters, and I have an actor. Everyone has their own little thing that they do. They spend always a lot of time for the money. Sometimes they are just interested in a new experience.

**CINEMA-X:** Do you have an excitement in the services of those people?

**FOXX:** Well, yes. If they want to work with me, I'll negotiate the money for the talent.

**CINEMA-X:** They're not complaining doing this for the money?

**FOXX:** Some of them do, but most don't. If a person feels that he or she has been taken money wise, they will be there difficult to work with on the set. There would be resentment, and it will show.

**CINEMA-X:** How long have you been a talent agent?

**FOXX:** Three years.

**CINEMA-X:** How did you get into it?

**FOXX:** Simple. I used to be an actress in the adult film business. Another actress, Darby Lloyd (Renaissance CINEMA-X,

put together a talent agency that I joined as an agent and I liked it better so I stayed. Darby is now doing her own production and we are no longer collaborating, so I'm on my own. But I work with John Lurie who often commutes in the west coast and consequently we get quite a few people from San Francisco here in Loughlin.

**CINEMA-X:** There seems to be quite a bit of production going on here in the east. Is it no longer limited to the west coast?



**FOXX:** No, that's true. Much more so now. As far as people go though, I have to say that for the most part, good looking people have in the east. I find 30 in the east.

**CINEMA-X:** Perhaps that is because so many have gravitated to Hollywood in the hope of making big time in films. Some did, most didn't but they're still there. Also, they are the children of the good looking people who migrated west years ago. Having attractive parents helps a lot.

But you can get all the people here that you want?

**FOXX:** No. The women are not nearly as keen to do hard-core. There are certainly other things to do in New York. Genders, strippers, models, occasional, occasional, baroque, when it comes to New York, which is such a hot place, usually has an opportunity of doing things other than hard-core sex film. Making a film is just an easier, quicker way to make money.

**CINEMA-X:** Is the money attractive enough?

**FOXX:** \$200 to \$250 per day is about it.

**CINEMA-X:** That \$200 doesn't stretch very far.

**FOXX:** Someone might work two or three days. It comes in by cash or check, and goes out just as fast.

**CINEMA-X:** Presumably the deals get made?

**FOXX:** \$200 to \$250 per day. But it would have to be someone really spectacular. The average person though gets the standard \$200 to \$250 each day they're working.

**CINEMA-X:** That's somewhat surprising, isn't it usually a supply and demand situation? As the demand seems to be there, and the supply being limited, wouldn't the price for talent go up?

**FOXX:** Well, there are enough people who are willing and sexually able. The producer always has a choice among several people for the lead parts.

**CINEMA-X:** To play with the question of salaries for a moment, some X-rated films make a much money at the box office than the extra few dollars in production shouldn't make much of a difference. Why express the talent?

**FOXX:** You have to consider that a talent about six weeks to complete production. The film involving selling, will require at least six months. It will be at least a year before produc-



will see any money from the box office, and does target distribution deals, and the distributors "put you out into many shops."

**CINEMA-X:** Yes, but the money does come in fairly when it starts flying in.

**POKE:** The investors get their's first off the top.

**CINEMA-X:** But there seems to be no shortage of films being produced.

**POKE:** But there is a serious shortage of quality. No shortage of one-day wonders. I know someone who made seven films in eight days.

**CINEMA-X:** How were they?

**POKE:** Terrible. Those were lousy.

**CINEMA-X:** Is the movie business cessant?

**POKE:** January is a good month. People seem to run out of money at the end of the year. Maybe it's far too soon. I don't know.

**CINEMA-X:** Did you say there is a problem paying new talent?

**POKE:** Money isn't short. I've played two ads in two years, and I've gotten two dozen men and maybe two or three women.

**CINEMA-X:** Our readers are really interested in how you get new talent.

**POKE:** Well, here's an example. One of my girls appeared at the Melody Ballroom in New York City. I sat through the show and liked the taste of one of the strippers. So I talked to her. It pays to produce a lot. And they always need money. For that making a little something "bought your money on the third day, not six months later" as is the case going for magazines. It makes no difference if the film is a success or not. The talent gets paid right away.

**CINEMA-X:** Do newsmen do the

adult film business demand to see the script before agreeing to appear in it?

**POKE:** Absolutely. For example, "You can't just come and do a job." "We may not like what you said in the script." You may not want to be the character.

**CINEMA-X:** As far as the sex is concerned, there isn't enough variation from one kind of action to another, there are just so many ways that you can do it. Including hanging from the chandelier.

**POKE:** If you're physically capable of doing what's in the script, they'll film it. There are limitations. Suppose a guy is required to do a headstand in the bathroom. He may not be able to get a headstand in that position. In fact, he couldn't. But sometimes turned right side up, he'll get it up immediately.

**CINEMA-X:** Well, take your word for it, never having imagined it yourself in that position. Tell us, do people get turned off by each other on the set?

**POKE:** On occasion. It happens that people are told. It happens especially to women. Men are much less funny about their sex partners.

**CINEMA-X:** Of course, a stiff price tag has no conscience. Do the people meet each other before shooting starts?

**POKE:** Sometimes. But it happens that people in the business know one another but may have never worked together. Or it happens that a man had worked with a girl three days the week before but doesn't want to work with her again. But it's unusual for someone to come out and say, "I don't want to work with so-and-so." Most people in the business are friendly. Some of them socialize with one another off the set.

**CINEMA-X:** You being a woman, is

it any easier for you to recruit talent?

**POKE:** Definitely. If I go up to a rapper who looks I don't want to fuck her. She is not a potential guy. When I see a stripper, I see money.

**CINEMA-X:** Then she might not be on the sidelines with you. You're not there for sex, you're there for business.

**POKE:** Right.

**CINEMA-X:** Are you always able to meet a producer's requirements?

**POKE:** Well, I certainly try. When someone wants a tall blonde, I don't send them a short brunette. I try to meet the specifications as closely as possible. I had a most unusual black girl and sent her to Carter Stevens. He wrote in a part for her in *Halle Butler*. It doesn't happen too often like that.

**CINEMA-X:** Does it ever happen that someone agrees to appear in a film, and then get cold feet?

**POKE:** Yes, I've heard of that.

**CINEMA-X:** On the set?

**POKE:** No. I've never had that happen. But there was a girl who had signed a contract and then didn't show up. She just didn't understand what it meant to commit yourself. And another one was to go on location in Woodbury for an all day shooting session. At four in the afternoon she walked off the set claiming that the agreement called for her to be back in the city for the evening. Of course, there was no such agreement. She was committed to do a 12 hour day. That was the deal, but she had a date that evening. So she walked off the set but couldn't go anywhere. It was January and there was a blizzard. No cars or buses were running. Nothing moved. She was stuck until the next

morning anyway. She also failed to show up for a Playboy shoot. I never went to see her again.

**CINEMA-X:** In this type of business you must meet a number of unreliable people.

**POXX:** Yes, you do, but it is unusual if only she had told me a couple of days sooner. I could have replaced her. But then she turned up a lot of people. A girl was hired; the photographer stayed and an director, were all inconvenienced. And she went back in days again. Nobody wants her now. This was an absolute joke. Tough. The great majority of the people show up on time and stay with it.

**CINEMA-X:** Doesn't it happen that a girl who works in a film for the first time will announce at the conclusion of the shooting that she won't appear in any more sex films?

**POXX:** Oh, sure. I've had girls like that. One didn't like the people, the film, nothing. But it is not a common situation. What did happen to one of my girls, though, is very unfortunate. She was interviewed and accepted for a film but something didn't start immediately. So she worked at a cheap, dirty piece of trash, so she needed the money. The film was awful, and she now lost her chance to be the star in the film she was signed to do. The producer no longer wanted her, since she had appeared in the trash film, but there is not one hea to replace the business.

**CINEMA-X:** Do most girls have haircuts and avoid being recognized from their appearances on the screen?

**POXX:** Only if they get paid. I've been interviewed and I've been with other people who had been recognized. I've done personal appearances and people come over to say they they've seen me on the screen. Mostly they don't. I guess know what to say. They seem to be embarrassed but it is a new feeling. People are generally very sweet.

**CINEMA-X:** Are there haircuts about being recognized by friends or relatives?

**POXX:** Yes, it happens. One of the girls on the cover of *Open Magazine* was recognized. Though she was a very obvious sex. But Open is not a mainstream magazine. She was a piece for one that would likely get to her home town where her parents might see it. My parents know about what I'm doing. But when they come to see me again.

to wait I look down some of my pictures on the wall. They were nude. I told I found this out. What we do for great conversation piece, but not for parents. I'm not saying that they do, however, they're just not over-embarrassed with happiness about my business.

**CINEMA-X:** You mean, "My daughter, the X rated film star?"

**POXX:** Right.

**CINEMA-X:** Would you care to name a couple of films you appeared in?

**POXX:** No.

**CINEMA-X:** That's right, you retired. How tedious about the time in the business. Do they present a different type of problem to you as an agent?

**POXX:** The biggest problem is for the guy to get a hard-on on the set. At first, I sent the new guy to do a test loop. And then they flunk, or pass.



**CINEMA-X:** How bad is the pay for the boys?

**POXX:** Fifty bucks each. One or two hours work. They're quick.

**CINEMA-X:** But that is relatively better pay per hour than doing a full-time job. And the boys can't break in point. And they're taking.

**POXX:** Most of them. Sound loops are starting to sell.

**CINEMA-X:** But the loops generate a tremendous amount of business. We've watched some people at the "beep shows" pop quarters into the machines one after the other. I would have been cheaper to go to a fat laugh movie.

**POXX:** Absolutely. You can feed in \$2 worth of quarters in a matter of minutes.

We're men again.

people started in line to get to a machine at "Shave World" for instance. By the way do you also supply the talent for live sex shows?

**POXX:** No. That is one end of the business I don't want to be involved in. So many people don't show up leaving the management without performers.

**CINEMA-X:** And they also take any number of bids.

**POXX:** The place of course, have more of them though. But it's not such a safe bet to make time.

**CINEMA-X:** And you don't exactly advertise where a film is being shot.

**POXX:** Of course not. Everything is hush-hush. And the set is closed. You have the cast, crew and maybe the producer. The director, of course, and that's about it.

**CINEMA-X:** Actually what they are doing is not illegal is it?

**POXX:** Except if that particular sex act is being performed in the film it is illegal in the country where the scene is being shot.

**CINEMA-X:** Do you check the ages of your talent?

**POXX:** Rarely.

**CINEMA-X:** What if somebody obviously looks very young. What is the legal age?

**POXX:** Eighteen.

**CINEMA-X:** For both sexes?

**POXX:** Yes.

**CINEMA-X:** In case of doubt, would you check into their ages?

**POXX:** Of course.

**CINEMA-X:** It would be rare to say that you render it very unsafe, sensible in the industry. How would you describe it?

**POXX:** I pick and choose who is appropriate for what part. I just don't send out anybody I want them to stand a good chance of getting the assignment. It is not far to waste somebody's time.

**CINEMA-X:** Are your efforts limited to exotic films?

**POXX:** Well you can't have your fingers in everything.

**CINEMA-X:** It is a straight film needed, usually you're not going to turn the talent?

**POXX:** Sure. Generally somebody who makes an X rated film will not want to use X people.

**CINEMA-X:** Thank you for talking to us, good luck, and we're glad to hear that you have a successful operation.

**POXX:** And I do without a passing comment.

# OUT OF THE CAN

Directed by Elio Eder

## ULTRA FLESH

PRODUCED BY — Sven DIRECTED BY — Sven DIRECTOR OF PHOTOGRAPHY — Robert McCarty CAMERA OPERATOR — T. Paulsen FOODS ASSISTANT — Eric Robert Rice ASSISTANT CAMERAMAN — Moshe Lohm STILL GIRL — Jackie Glick SOUND — Anna R. Deanes BOOM MAN — Gus Powell Gaffer — Raymond ASSISTANT Gaffer — R. Michael Brigg FIRST BOY — Benjamin DeFord FIRST GIRL — Stanley Rio SET OPERATIONS GRIPS — Joe Wile & Stanley Rogers ART DIRECTOR — Josh Kord SET BUILDER — Kevin Rooney SPACE COMPUTERS — Modern Props STUNT COORDINATOR — Bob Yerkes SPECIAL EFFECTS — Peter Kline HEAD WRANGLER — Lloyd Gibson COSTUME DESIGNER — Gail Vukic COSTUMES — The Costume Place MAKE-UP ARTIST — Fred Alderman HAIR STYLIST — Steve Ray PRODUCTION MANAGER — Ray Marsh STORY LINE — G. Louis & Sebastian Leone

STARRING: SOKA as Ultra Flesh JAMIE ORRIS as Superman TY HOON as the President JOHN L'PULIE as Intergalactic Lover MR. SHORTSTUD as Midget 1 GEORGE VEGAS as Midget 2 LISA DELUW as Or Wixominal JOHN SEDMAN as Presidential Aide RANDY RACETOR as First Lady SANTI GUNNY as Chinese Leader SERGEI NOVOTNY as Russian Leader SONNY as Intergalactic Leader BUDDY OWEN as Red Man CYRIL WILCOX as Green Man DOUG LEAR as Gorma RYM CONRAD as Black Monster KENNETH MILD as Big Mack MISHA BORDO as Russian Aide FEATURING: SERENA CANDIDA ROMAN LE MIRE STEPP TORM COLAN JESSE ADAMS DAVID ROSEN SUE PEARLMAN STEVE LACEY GEORGE MITCHELL PIPER SMITH LORE SMITH FLESHWRITER: CATHY FOUL BONNIE BRASON DELPHY MEADE PAUL NORMAN SHARKE CATHY REMUND BRENDA DARLING EVE BYRNE GLORIA WOFFER HOLLY MANNING JERILEY HIRSH CAMILLA BYRANT ANDREA PARDOCCI CHRIS DARLAND CANDY BARBOUR RUNNING TIME: 90 Minutes

CINEMA 8 57

**U**ltima Fleish is truly a rare jewel for the 80s in the B rated genre. It's a sexy, gassy and outrageous parody on politics with science fiction overtones. Merely because its director Santiago, responsible for last years smash to DVD Fantasy Lane has possessed female who cater to a youth audience (note her name is associated only with high-budget productions).

Santiago's latest epic is an overly ambitious effort, starting with the opening titles which are an impressive five minutes in length, super imposed over very expensive special effects. The well known cast is easily over 50 in number and most of the 26 females billed as the "Fashistas" have graced magazine centerfolds and have appeared in other movie films.

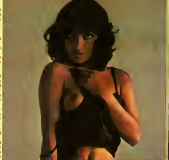
In addition to the other leading featured players, Sade (Ultia Fleish) especially is her talent and the script sets show great attention to detail along with the rich California landscapes, costumed costumes, and make-up which is super impressive. Technically the production scores high with its lush special and special effects. Also the lighting efforts are outstanding reflecting the film's many changing themes.

The main story line is simple. It seems as if the movie earth can't get it up due to being too much sugar. Peter (Ultia Fleish) and her Fashistas to rule the earth. First, Sade (Ultia Fleish) deals with the President and other world leaders, exposing and demonstrating how she'll oust their impotency. Once having relieved them of their jobs, they allow her to complete her mission which is to lead the rest of the male population so they in turn can relieve their lethargy later.

Looking in the shadows is her arch rival, Sugarman, who is from the planet Huggan. He is responsible for the world's dilemma. Lusty Sugarman, a Fidel Castro type villain is superbly played by James Gillis in true comic book style. He learns of Sade's mission and sets out to destroy her before she can destroy him. Which is eventually what happens. When he finally captures the lady, Sade who plunges her hot cock into her wet pussy for a healthy fuck, he melts away.

There are many erotic sex scenes in this "Flesh Chamber" epic and we have selected the best one. The film

58 Cinema X





one is between Sessa and her mis-galactic lover John Leslie, which takes place before her mission to earth in a huge floating "Star Trek" looking set; the two lovers perform a taper space fuck. Both Sessa and John give their all in the scene which runs a scintling 15 minutes. And you miss none of the hot action as it's well photographed here at angles.

Also there is a daring (satiric) rape act where Earth Mother Caroline Royalls descends from the ceiling on a falling and seductively impales herself on a dozing dick. And there's only a mere sample of the sexual stunts you'll witness. The remainder include the Pleistocene, too modest. Supermen in an icy bath give an outrageous orgy at the end.

On the minus side of *Ultra Flesh* of which there appears to be little because so much is going on, one problem is an over active script. Another minor flaw is the apparently poor confidence in sound mixing and the over worked musical selections. Sex scenes run rampant for hotting your attention, but there are so many and they happen so quickly that only a few will stick in your public mind.

Special merit goes to writer David Fraser for his protective hands-on-ness at the other people who worked so hard to make this production a success. Sverdrup's direction, however, is not as brilliant as those in *800 Fantasy Lane* or *P*, which is sure to be released. But if you liked *Star Wars* and remember Mickey Mouse, you'll love *Ultra Flesh*.



ULTRA FLESH	
STARRING CAROL ROYALLS JOHN LESLIE	
DIRECTION	
ACTING	
SCREENPLAY	
EDITING	
PRODUCTION	
MUSIC	
CASTING	
CINEMATOGRAPHY	

**OUT OF THE CAN**

*The Girls  
of Mr. X*

Revised by David Davidson



ROCKY HORROR IN BED TIME  
DIRECTED BY JOHN SCHLES  
STARRING

ANDRÉA KRUGER  
DOMINIQUE REAUGH  
PICKY SCOTT  
WILLIE FORD  
BILLY WILSON  
HARD ORANGE

Running Time: 90 Minutes



It's more than obvious that the filmmakers involved in creating *The Girls Of Mr. X* had a great deal of fun. This German import is loaded with irreverent gags and humor in a story that could easily have gone the other way — toward tedium in both story and tone. The *Girls Of Mr. X* appears to be as slick as its picturesque locations. By the bold lines, audacious can't tell immediately that this film will feature a bevy of beautiful young foreign ladies. And it does.

What does money buy? For some people everything, but for Mr. X, well, it seems his dough doesn't get him much. It seems he's always getting screwed, but his assistant gets laid. However, everyone else in the film

gets it on, always at Mr. X's expense. They get the girls while he gets the bills. Unfortunately that is the main substance of the storyline, and we're afraid that's pretty thin for our tastes. But not all is lost. What redeems this sparse plot is an overabundance of excellent sex scenes, ten to be exact. So throw your back to the wind and let your thoughts drift over the heavenly bodies in *The Girls Of Mr. X*.

First there is lovely Angelique (Angelique Brown) who's an incredibly stunning beauty. We discover Mr. X (Hans Engels) and Angelique is a nightclub together having drinks. He is sure he's going to get laid. She's bored and a woman herself to powder

her nose and before she can get an eyelash a heavy looking man in a soldier is by her side paying with her beauty his and stroking her tight ass. As he goes her the old in-and-out routine her inner thoughts demand let us Dr. Feedback bring how much she gets off on other women. A man can never fulfil a woman's sexual needs," she thinks.

Angelique and Morana (Peggy Brown) are old bed buddies. As her fantasy begins we see the two of them get in a long bathtub capture some where in a gentlemen's foot shed. They continue to each other than love and for three school days and agree that only they know how good it feels to make love to women.



Next Angelique is off to ballroom lessons with another female student. Here, she believes in total being raped by her big, burly dance teacher. After class, she willingly submits her pussy and desires to be fellow student... played by Ruth Wilson... whose hot tongue should make many horny couples pant with enjoyment.

Before the sun sets on her dreams, we find her handgrip the beauty parlor for sex, then to a boutique for sex, then a drive through the country for sex.

Magnolia M. X has had it with Angelique's sleazebaitish and decides to try her luck with her girlfriend Peggy, a stunning looking, blonde, berry-haired girl. He takes her home-

week ending only to find himself in the dust, along with the horse eating her for lunch. (Sound effect? Not really, because that, too, is a screenplay scene to run into with this sort of humor later, sex scenes later and done with these canned transitions so that when the hot action comes, everything else is over and the tale can be dedicated to pure sex. Any way, it's the ending instructor who gets it on with Peggy as another female student watches with heated anticipation before indulging for some fucking and groping, making this a truly hot movie combat.)

And there are turnarounds, other episodes involving the other women in M. X's life before the film ends with

leaving Angelique, leaving him to a party. He concludes with the attitude that he has nothing to lose and he doesn't for a while from her. (Even say here, her target passed to the film are her lips, love her!)

The abundance of sex and laughs in *The Girls Of Mr. X* make it among the more enjoyable movies I could find in the past or less, and it is one of those rare erotic imports that delivers sex easily being fun. However, unfortunately far from being a masterpiece, that if you have a lot of explicit looking and sucking pen M. X, and his girls. They're the best!





CINEMA-*	
THE GIRLS OF M.A.R.K.	
PRESENTED BY: J. L. ROBERTSON	
IDEATION	J. L. ROBERTSON
ACTING	
SCREENPLAY	
EDITING	
PRODUCTION	
MUSIC	
COSTUMES	J. L. ROBERTSON
CINEMA/COPYRIGHT	



# OUT OF THE CAN

Reviewed by Carl Esner

Sensual  
FIRE



**H**ere's a novel situation for an X-rated film: The fact is a nice guy—who wants very badly to fuck a certain young girl but restrains himself because he happens to be in love with her mother. Consideration for the feelings of others is in short supply in some X-rated features where the underlying motive of the protagonist's events tends to get lost at all costs, regardless of how subtly people are told.

This approach has attracted criticism of the industry in the past, and it is to writer-director Troy Gentry's credit that at most of his films people actually care for each other. In this case he has the mother (Jessica James) say to her lover (James DeLoe) a

**EXECUTIVE PRODUCERS**—Joel A. Rust, Barbara **PRODUCER**—Michael A. Morley **PRODUCTION COMPANY**—Diamond Film, Inc. **WRITER & DIRECTED BY**—Troy Gentry **SPECIAL EFFECTS**—Curtis Tisdale **KEY GRIP**—Steve James **LIGHTS**—How Levens **ASSISTANT**—Sue Kilmer **SOUND**—Joe Pullman **CAMERA**—Robert C. Green **ASSISTANT**—P. Porter **STARRING**—JAMES GILLIS, DONOTHY LEAHY, DEBRA JESE, ST. JAMES, LUCY TELLERMAN, FRANCESCA SCHENBERG, JOHN GLENNAN, CARLOS TORALBA, SALLY REGAN, JOE C. SCOTT, ROSE MILLER, BRIAN SMITH, LINDA MENLO, ROBERT SCOTT

line of dialogue I don't believe I've heard before in an erotic film. What's more, she says the same line again in a later scene with Gabe. The result: "I love you."

Gillis and St. James play their scenes together with a naturalness and sincerity that is warming, and the affection they share is yet another reason that this utterly boddy X-rated when she spoke it no one in the audience laughed.

The picture begins with the mother making her lover's coat, then mounting him in a dark corner. Close-ups of Jessica James' glowering wet cunt offered irrefragable proof of her genuine involvement in the sex. There's not more



Roy finally reveals the daughter played by Dorothy Le May. This so far is young enough to be convincing as a teenager without the much-overdone teeny boppy and teen porosity they make her wear. Aren't you all getting used of that stuff? How many mid-teenagers wear saddle shoes and that quilt bandolier?

Roy has a peephole in his room that opens onto a splendorous view of "Beverly" (Los Angeles) and he gets very turned on watching her play with herself in the shower. Luckily he never plant his tape-recording stuff in the girl's mother, who is unaware of the cause of Roy's enter. While he spies the mother he dreams of lusting the daughter, and we are treated to a rather explicit and somewhat repulsive scene of the two sisters, both of them in the class chair, the only way you can tell the mother from the daughter is by the buttons on the younger girl

Poor Dorothy must have played some scenes footless. The day before this scene was filmed. She looked a lot like a bruised banana.

In a later scene, Roy jumps in on "Teens" as she masturbates with a vibrator. Here, as in many moments throughout the film, the sound effects track is mixed much too loud and "Teens" sounds as though she's using effects from an eight-foot-tall test tube.

Again Roy fantasizes about looking the succubus nymphs and we see the stuff his dreams are made of. Dorothy Le May comes a lot of sleep later while she's going off and getting fucked by Ques. But her cunt never gets wet, which is the equivalent of a man not getting hard. An indicator that the involvement in the sex is not total. And, of course, the ideal sex scene calls for total involvement, wouldn't you say?

This talk ends with a great run

shot, however, as Teens is busy up with quick, pointing her lovely face with jam from Roy's spouting cock.

There is something an obsession with Roy. But his desire I want to hurt her mother. So his master psychiatrist friend (played by John Saxon) and asks his professional advice. Saxon has very sincere advice but in this role he shows on every word that puppy with a stopper. The advice suggests Roy take his problem to Milton Ross, a local madman. He says, "Fortunately, when Milton Ross dies, where almost anything can be fixed for a price." What he is suggesting is a surrogate, some other very young girl to take Roy's mind off Teens.

Roy goes to the whore house, and takes over a gaggle of Hollywoodite. Milton Ross hasn't apparently been a house call, and has put a pretty blonde in charge





(Sorens). As the nymphets are cut out but have the rump look of several grade A big girls. Roy not surprisingly asks the blonds if she is available. Here the story takes a turn toward never-never land, as the suburban Madam gives Roy a "house" (I don't happen that way, do I?)

A handy note to Sorens, and to all sex-quizzing gynecomasts: remove all labels from your undergarments before a scene. They catch and hold our attention when it ought to be directed elsewhere. And nobody cares where you bought your panties.

During this scene between Gills and Sorens the camera keeps cutting away to the other girls waiting downstairs. They make unintentionally comic faces, meant to convey, I suppose, "What? How could he choose Sorens when he could have had me?" (Roy Barry has an irritating cinematic device he thrusts over upon the camera.) To cover a little lapse of single change, he cuts away to another shot briefly. The trouble is, he cuts away often, so often, so they have little or nothing to do with what he's cutting away from. An example: in the middle of this film the fuck he cuts away to a shot of the Golden Gate bridge.

Roy returns to his hot mama, but the problem persists. It is aggravated by Barry's behavior (She keeps bringing her hands over to fuck, and Roy of course watches her through his periscope. He becomes desperate

enough to wear the rump of a priest).

The moral, not to say Marxist, point he goes to (played with yelps and affecting sincerity by Carlos Tullins), surprisingly makes the same recommendation the shock played first a substitute of Madam Rogers. But the point leaves from Roy that as a prostitute has been hung up on a girl who looked rather like Sorens, so Madam Rose is asked to come up with a look a like. She does, and they dress the girl (played, of course, by Dorothy LaBogart) in white garters, and long black gloves. The sex scene that follows is highly charged with sex.

Another hot scene is the one in which Roy spins on Sorens as she makes it with her girlfriend (Lucy Belmont). In his mind, and on our screen, Roy tells them for a third time: stay!

Finally he figures out a way to leave his cake and eat his daughter too: his legs off accompanying mother and daughter to a costume party so he can disguise himself and fuck Sorens without anyone being the wiser. He shows up dressed as Jarno, and in true Restoration comedy style, manages to reveal the climax without her ever suspecting his true identity. For choice.

Now Barry's pathos is pretty far gone, and he's pretty far gone. While Sorens clutches Sorens with his mighty "word," we keep slipping back to the

costume party, which turns into an Olympian orgy with some of the movie's most exciting footage packed into the three minute sequence.

When Roy finishes with Sorens, he assumes that his one-shot has been shot. Imagine his delight when he returns home and discovers that Sorens has revealed about her mystery lover and she discovers that she will never get to fuck him again, so that soon asks Roy to show her what a real love-making. Presumably that will snap her out of her funk. And it does.

It leaves the audience wondering, however, why she didn't recognize him—as clearly he recognized. You know the afflicted leaves on a behind, not a 2, but a great big 2.

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